



Elizabeth Peak
PRINTS AND DRAWINGS



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Bowdoin College
Brunswick, Maine
1982

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Catalogue published in an edition of 1,250 copies. A special edition of 150 includes an etching signed and numbered by the artist. Etching printed at I.R.S. Press, Camden, Maine.

Photography by Abelardo Morell, Jr. '71
Catalogue design by Michael Mahan Graphics, Bath, Maine
Printed by J.S. McCarthy Company, Inc., Augusta, Maine

Cover: *Grain Elevator, Kent, Ohio*. 1979/80. Catalogue number 26.

Frontispiece: *Lane*. 1981. Catalogue number 38.

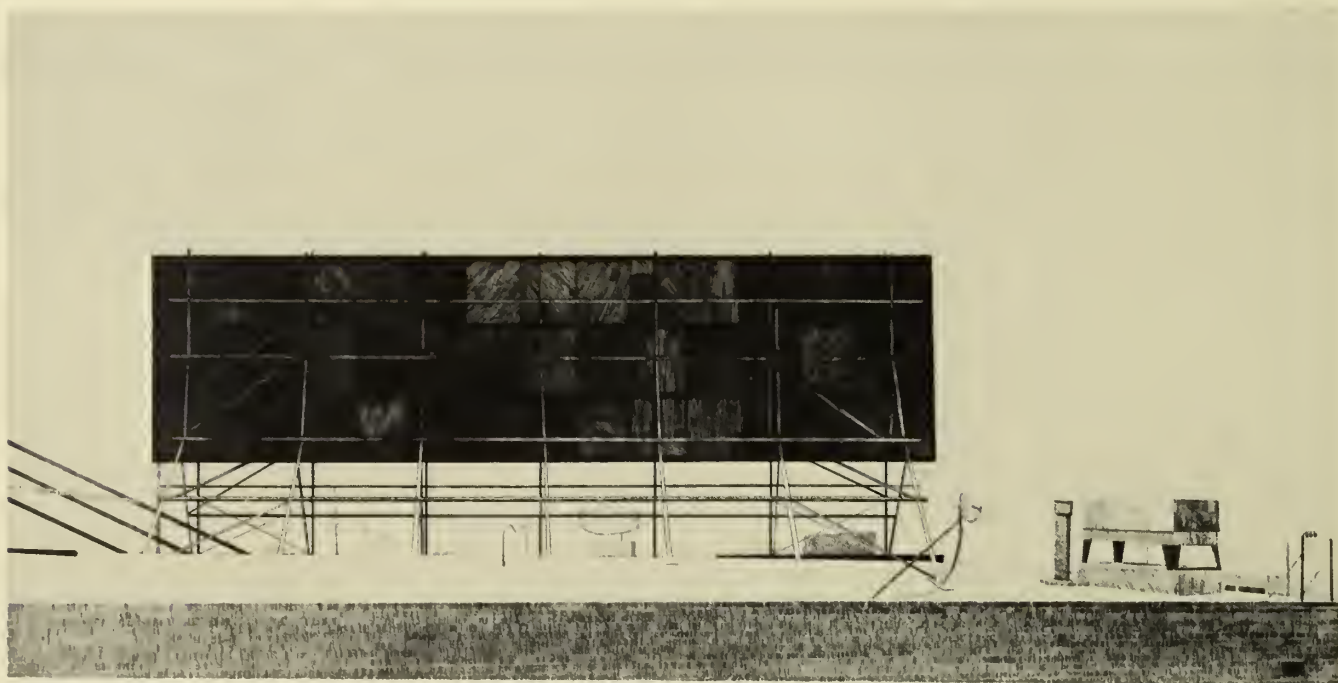
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ACKNOWLEDGMENTS It is with great pleasure that the Museum of Art presents this exhibition of recent works by Elizabeth Jayne Peak, assistant professor in the Department of Art at Bowdoin College. I am indebted to Alan Shestack, director of the Yale University Art Gallery, for a catalogue introduction which provides a succinct and sensitive overview of her art. To Mr. and Mrs. Lewis A. Buck, who provided a studio for the printing of many of Elizabeth Peak's works; to David Kunicki '80, who assisted with the printing of the etching which appears in the special edition of the catalogue; to Abelardo Morell, Jr. '71 for publication photography; to the College Editor's Office; and to all of the lenders I offer my sincerest thanks. The exhibition, organized by Curator John W. Coffey in collaboration with the artist, has, as always, been realized by members of an enthusiastic and talented staff, to whom I express my gratitude. KATHARINE J. WATSON, DIRECTOR

INTRODUCTION Elizabeth Peak is a young artist who teaches at Bowdoin College. She is a gifted printmaker whose precise and controlled technique and compelling vision combine in handsome, if somewhat melancholy, etchings of the modern landscape or of strangely empty room interiors. There is a sad, mysterious quality in Liz Peak's etchings. No human activity interrupts these vacant, even desolate spaces, and one senses—despite the presence of a parked car or an illuminated desk lamp—that these are abandoned and totally silent places. What is striking is that an evocative, "romantic" mood prevails despite the strict, formal organization of each print and the artist's meticulous, painstaking manner. Peak seeks out the abstract geometry in what she obviously perceives as an orderly world and gives emphasis to those linear or rectangular urban landscape elements—chimneys, telephone poles and wires, highway



Culver City, California

1979

CATALOGUE NUMBER 22

signs, or window casements—which serve as vehicles for structuring and balancing her image and orchestrating the page. Sometimes one of these elements, such as the back of a billboard, boldly takes center stage and becomes the dominant actor in the scene, as in *Culver City, California*. In this case, as is usual in Peak's work, the artist tempers the emphatic geometrical form by carefully describing the texture of the weathered wood on the large rectangle, reminding us that the image was inspired by a specific place or view no matter how much it might also have become—intentionally or not—a symbolic commentary about the contemporary world.

Liz Peak's prints are beautifully crafted. In many, etching, drypoint, stippling, and burnished aquatint are combined to achieve subtle tonal gradations, sometimes, as in the *Dish Drainer* of 1975, creating areas or "patches" of form which heighten the abstract, two-dimensional effect or which soften the

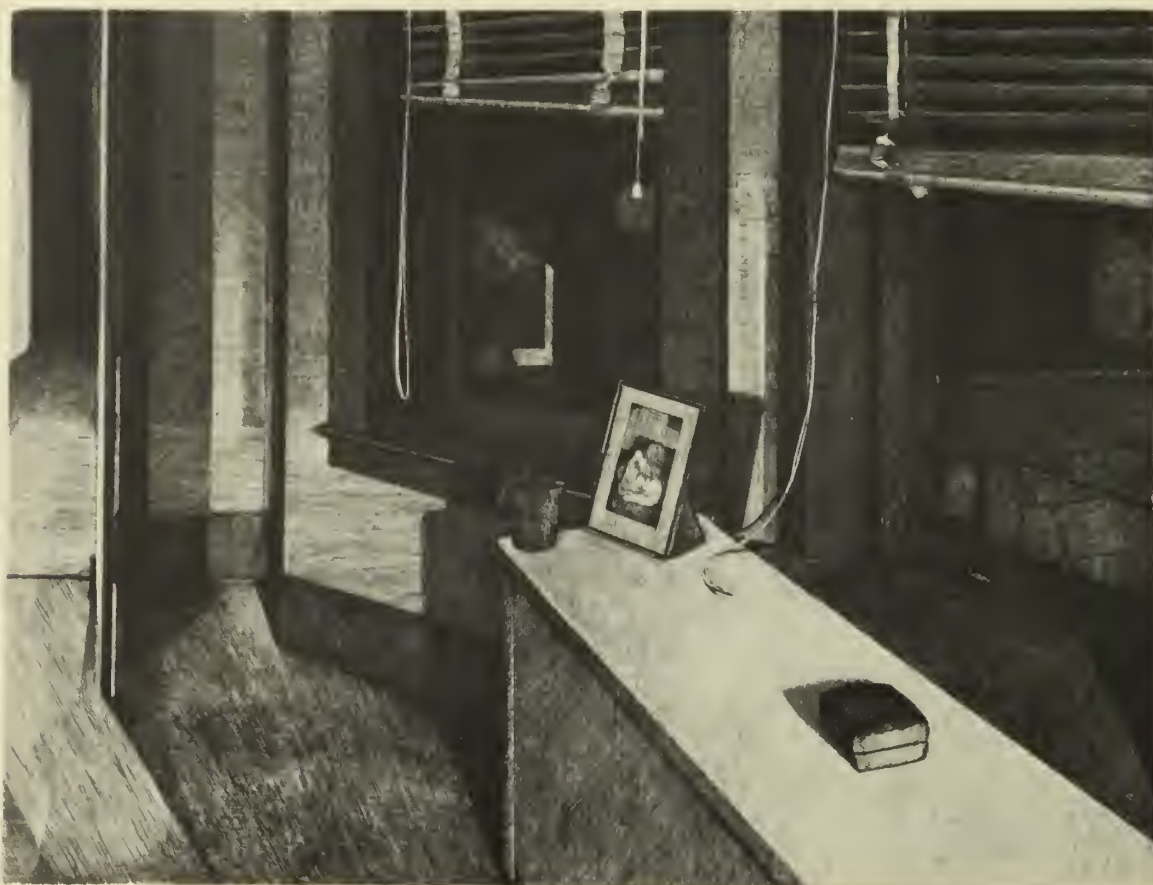
strict geometry of the compositions. One is sometimes reminded of Edward Hopper's prints in terms of their profoundly lonely mood, their graphic style, and their "mundane" subjects. Liz Peak certainly follows in the tradition of printmakers of the American scene, but she is more interested than most of her American predecessors in the taut structure of her images, concerned with tension and balance between black and white, up and down, left and right, and the play between the individual physical marks of her stylus and the underlying geometry of the subject. She might be inspired by a dusty gas station in California or a grain elevator in Ohio, but in reacting to a specific American landscape and giving it form in graphic terms, she creates images which transcend specific times and places and become generalized visual statements. In all her work, she seems to be striving to reconcile the specific everyday subject with its broader symbolic meanings. ALAN SHESTACK



Dish Drainer

1975

CATALOGUE NUMBER 1



Two Windows
1976
CATALOGUE NUMBER 4



Four Chairs

1977

CATALOGUE NUMBER 8



Reeds
1977

CATALOGUE NUMBER 9



Elevated Freeway, New York City

1978

CATALOGUE NUMBER 11



Large Pumps
1978

CATALOGUE NUMBER 14



Club 21
1978

CATALOGUE NUMBER 15



Southern California
1978
CATALOGUE NUMBER 17



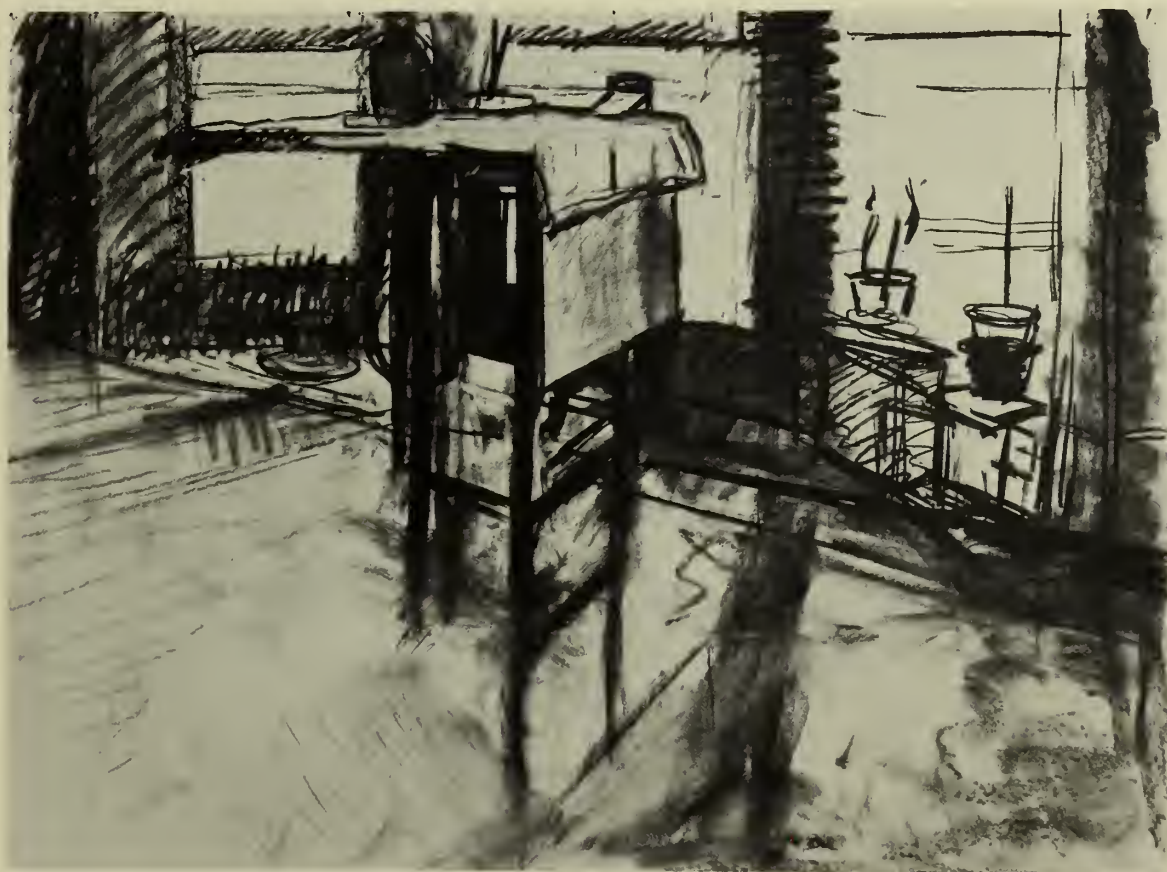
Study for "Ortega Street"

1978/79

CATALOGUE NUMBER 20



Masonic Temple
1979/80
CATALOGUE NUMBER 25



Afternoon Light

1981

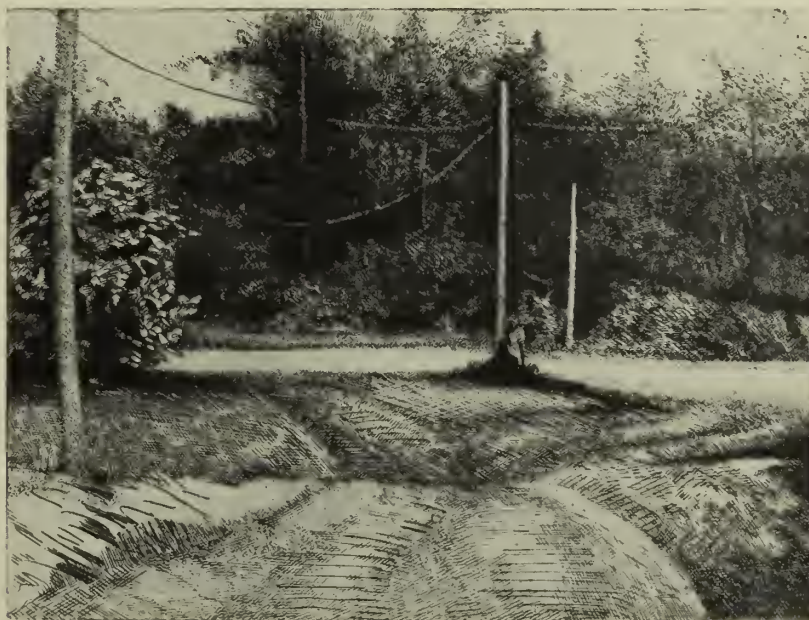
CATALOGUE NUMBER 28



Clouds

1981

CATALOGUE NUMBER 29



Litchfield Road (small plate)

1981

CATALOGUE NUMBER 30



Fifth Avenue, Sunday Morning
1981

CATALOGUE NUMBER 32



Morning

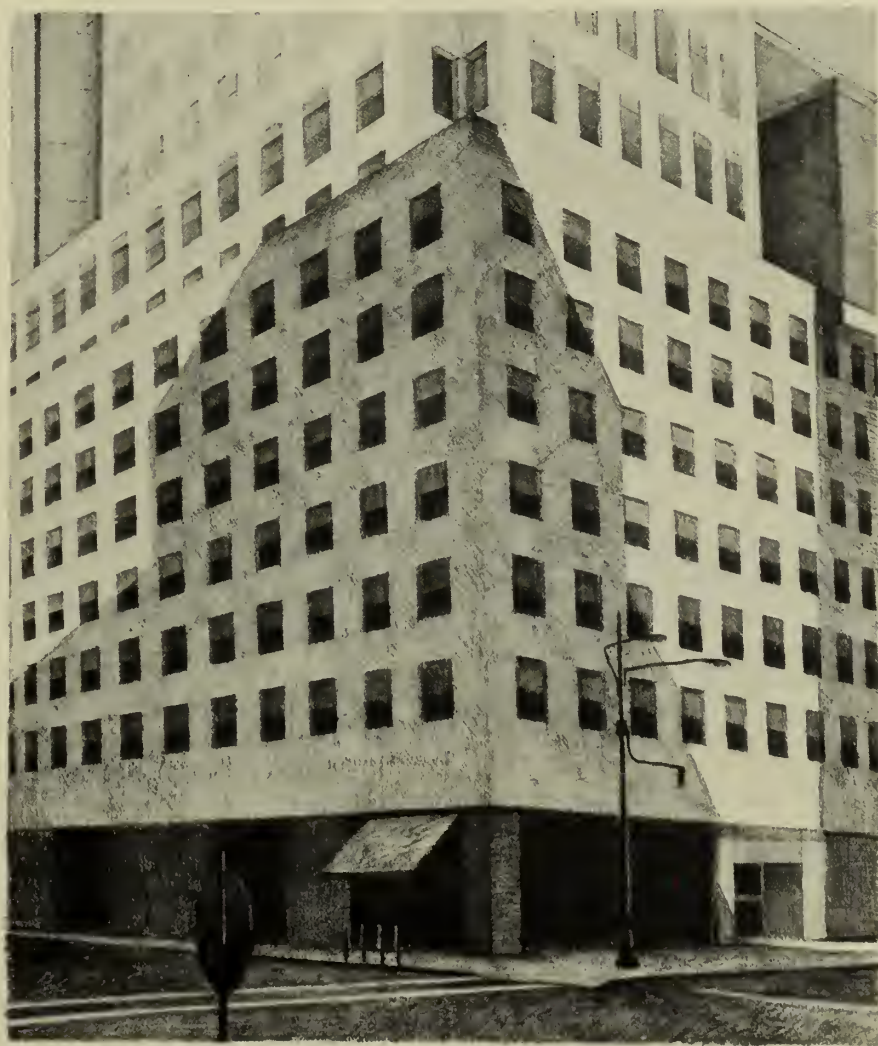
1981

CATALOGUE NUMBER 33



Bay I
1981

CATALOGUE NUMBER 36



Study for "Corner"

1981

CATALOGUE NUMBER 39

CATALOGUE Illustrated works are designated by a †.
All measurements are in centimeters; height precedes width. Etching measurements are to the edge of the plate; drawings and watercolors are measured to the edge of the image.

- † 1. *Dish Drainer*, 1975
Etching and aquatint, 44.7 x 60.2
Courtesy of Jane Haslem Gallery, Washington, D.C.
2. *Sink*, 1975
Etching and aquatint, 60.2 x 44.2
Collection of the artist
3. *Bandon, Oregon*, 1975/76
Etching and aquatint with drypoint, 55.6 x 59.8
Collection of Craig and Kathleen Dunbar
- † 4. *Two Windows*, 1976
Etching, 38.3 x 49.8
Private collection
5. *Untitled*, 1976
Etching, 60.6 x 45.1
Collection of Yale University Art Gallery, Director's Purchase Fund
6. *Screen Porch*, 1976
Etching, 60.4 x 45.0
Collection of the artist
7. *Three Windows*, 1976/77
Etching and aquatint, 60.2 x 74.7
Collection of the artist
- † 8. *Four Chairs*, 1977
Etching, 49.7 x 60.1
Private collection
- † 9. *Reeds*, 1977
Etching and aquatint, 45.0 x 59.3
Collection of the artist
10. *On the Sound*, 1978
Watercolor, 34.2 x 53.2
Collection of Michael and Patricia Cleary

- †11. *Elevated Freeway, New York City*, 1978
Etching, 49.2 x 38.0
Collection of Joseph Prucnal
12. *Study for "Pumps,"* 1978
Graphite, 21.5 x 31.6
Collection of Yale University Art Gallery,
Director's Purchase Fund
13. *Pumps*, 1978
Etching and aquatint, 39.2 x 49.7
Collection of Yale University Art Gallery,
Director's Purchase Fund
- †14. *Large Pumps*, 1978
Monotype, 45.3 x 59.9
Courtesy of Jane Haslem Gallery
- †15. *Club 21*, 1978
Graphite, 50.7 x 32.9
Collection of E. Haverkamp-Begemann
16. *Study for "Southern California,"* 1978
Graphite, 46.3 x 55.5
Courtesy of Jane Haslem Gallery
- †17. *Southern California*, 1978
Etching and aquatint, 42.2 x 45.3
Collection of Michael Murphey
18. *Fisher's Island Ferry District*, 1978
Etching, 16.6 x 10.0
Collection of Jack and Charlotte Brady
19. *Brooklyn*, 1978
Etching, 9.1 x 13.8
Collection of the artist
- †20. *Study for "Ortega Street,"* 1978/79
Graphite, 60.7 x 91.2
Courtesy of Jane Haslem Gallery
21. *Ortega Street*, 1979
Etching and aquatint, 60.0 x 88.9
Collection of Bowdoin College Museum of Art

- †22. *Culver City, California*, 1979
Etching, 45.1 x 89.1
Collection of Bowdoin College Museum of Art
23. *Kent, Ohio*, 1979
Etching, 9.4 x 14.9
Collection of the artist
24. *Route 59*, 1979
Etching, 12.2 x 8.9
Private collection
- †25. *Masonic Temple*, 1979/80
Etching, 44.4 x 50.4
Private collection
- †26. *Grain Elevator, Kent, Ohio*, 1979/80
Etching and aquatint, 34.7 x 60.3
Collection of Patricia and Stephen Klintberg
27. *On the Sound I*, 1980
Etching, 7.9 x 9.6
Private collection
- †28. *Afternoon Light*, 1981
Charcoal, 76.0 x 100.2
Collection of the artist
- †29. *Clouds*, 1981
Etching, 50.0 x 60.4
Collection of Mr. and Mrs. Lewis A. Buck
- †30. *Litchfield Road* (small plate), 1981
Etching, 14.8 x 19.6
Collection of Nancy Folbre
31. *Study for "Fifth Avenue, Sunday Morning,"* 1981
Graphite, 61.0 x 92.0
Collection of the artist

- †32. *Fifth Avenue, Sunday Morning*, 1981
Etching and aquatint, 60.1 x 89.6
Collection of the artist
- †33. *Morning*, 1981
Monotype, 67.0 x 88.0
Collection of the artist
34. *Litchfield Road*, 1981
Monotype, 45.2 x 89.7
Collection of the artist
35. *High Plains*, 1981
Monotype, 88.0 x 67.0
Courtesy of Madeline Carter Fine Arts, Chestnut Hill, Massachusetts
- †36. *Bay I*, 1981
Pastel over monotype, 88.0 x 67.0
Collection of the artist
37. *Buck's House*, 1981
Monotype, 55.0 x 74.7
Collection of the artist
- †38. *Lane*, 1981
Etching, 10.0 x 7.1
Collection of the artist
- †39. *Study for "Corner,"* 1981
Graphite, 60.5 x 51.0
Collection of the artist
40. *Corner*, 1982
Color etching, 59.7 x 50.8
Collection of the artist
41. *Litchfield Road* (large plate), 1982
Etching, 45.5 x 90.3
Collection of the artist

ELIZABETH JAYNE PEAK

Born:

Fort Belvoir, Virginia, 1952

Education:

M.F.A., Yale University, 1977

A.B., University of California, Santa Barbara,
1974

Individual Exhibitions:

1982—Bowdoin College Museum of Art,
Brunswick, Maine

1981—Jane Haslem Gallery, Washington, D.C.

Selected Group Exhibitions:

1982—"14th Annual Printmakers West," gallery,
Utah State University, Logan, Utah

1981—"Boston Printmakers 33rd National
Exhibition," Boston Center for the Arts,
Boston, Massachusetts

—"8th International Miniature Print
Exhibition," Pratt Graphics Center, New
York, New York

—"13th Annual Printmakers West,"
gallery, Utah State University

—"Virginia Prints and Drawings," Virginia
Museum of Fine Arts, Richmond, Virginia

1980—"12th Annual Printmakers West,"
gallery, Utah State University

- “10th Annual Works on Paper Exhibition,” University Art Gallery, Southwest Texas State University, San Marcos, Texas
- “14th National Print Exhibition,” Silvermine Guild Galleries, New Canaan, Connecticut
- “Scapes,” Tangeman Fine Arts Gallery, University of Cincinnati, Cincinnati, Ohio
- “Two Printmakers,” Andrews Art Gallery, College of William and Mary, Williamsburg, Virginia
- 1979—“Faculty Exhibition,” School of Art Gallery, Kent State University, Kent, Ohio
- Billiard Room Gallery, Cambridge, Massachusetts
- 1978—“New Talent in Printmaking,” Jane Haslem Gallery
- 1977—“25th National Exhibition of Prints,” National Collection of Fine Arts/Library of Congress, Washington, D.C.
- “9th Annual Printmakers West,” gallery, Utah State University
- 1976—“Paper: An Invitational Exhibition,” Michael C. Rockefeller Arts Center Gallery, State University of New York, Fredonia, New York
- 1975—“Young American Printmakers,” Pratt Graphics Center

Bowdoin College Museum of Art
Peary-MacMillan Arctic Museum

Katharine J. Watson, director

Patricia M. Anderson, outreach educator

Suzanne K. Bergeron, secretary to the director

John W. Coffey, curator

H. Neil Culpepper, technician/preparator

Marilyn H. Dwyer, shop manager/receptionist

Brenda J. Pelletier, registrar

Karen M. Thibeault, receptionist

Paula J. Volent, curatorial assistant

Marion M. Winkelbauer, receptionist

Roxlyn C. Yanok, administrative assistant to the director

John B. Green, volunteer lighting designer/consultant

Student assistants: Michael H. Bennett '82

Delia A. Hitz '83

Nelson R. Oliveira '84

S. Richard Rand, Jr. '83

Erica J. Roth '82

